DRAWS BIGGER CROWDS

THE theatres today that have been equipped with Northern Electric Sound Projector equipment are obtaining larger box office receipts. This equipment allows you to show the latest productions of the companies listed.

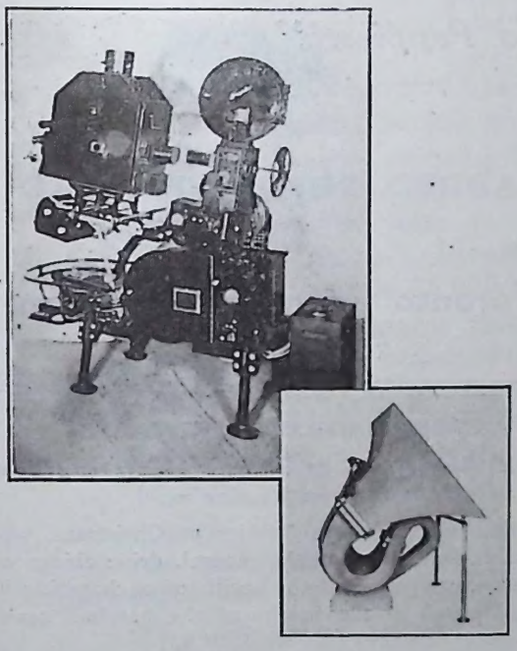
In this system are incorporated the very latest developments of sound reproduction and projection. It is installed under the supervision of experts.

Northern Electric equipment is maintained and serviced by a staff of engineers skilled in the maintenance of delicate precision equipment such as this.

Suitable equipment for both synchronous and non-synchronous types are available.

Write direct to the Research Products Sales Department for full information.

A standard moving picture projector equipment for disc or film reproduction.



Typical Horn

Warner Bros. Pictures, Inc.
Fox Film Corporation
Paramount Famous Lasky Corporation
Metro-Goldwyn-Mayer Picture Corporation
United Artists Corporation
First National Pictures
Universal Pictures Corporation
Hal Roach Studios, Inc.
Columbia Pictures Corporation
Harold Lloyd Corporation
Metropolitan Sound Studios, Inc.

Northern Electric SOUND SYSTEM

The VOICE of ACTION

Research Products Sales Department
637 Craig Street West
Montreal

"College Love"

100% Talking - Singing

Another UNIVERSAL Hit

Breaks Summer Record

PANTAGES - TORONTO

MOVIE FANS CALLED IT

"The Sweetest, Cutest and Peppiest"

PICTURE.

THE TORONTO PRESS UNANIMOUSLY ADDED THEIR CRITICAL APPROVAL

Toronto Daily Star

TUES., AUG. 13th

College Love at Pantages

"Followers of "The Collegians" will find plenty of entertainment at Pantages this week in "College Love." There is plenty of collegiate atmosphere and a generous assortment of laughs. It's good summer entertainment and incidently the recording and reproduction is about the most perfect that has been brought forward yet in talkies."

Toronto Evening Telegram

TUES., AUG. 13th

SPORT AND LOVE, PANTAGES

Football Game in "College Love" — Flaming Youth Features Vaudeville

"Those who eat strawberries at Christmas, wear furs in midsummer, and, in general, drive things out of season, can enjoy all the thrills of a championship football match at the height of the baseball season by visiting Pantages this week.

"The game, which is filmed to give the fans a comprehensive idea of the play, exceeds all previous efforts to bring such continuity of action to the silver sheet and is the high light of the fast-moving comedy drama 'College Love,' presented by the entire cast of the Collegians, whose short episodes of college life are but a sample of this latest rip-roaring story.

"Snappy dialogue, fraternity parties, torchlight pyjama parades, dances, roadhouse parties and ultra modern music enter into the story, the plot of which is the old one of the rivalry between 'Bob' and 'Eddie' in sport and for the fair co-ed, 'Dot.'"

The Canadian Moving Picture Digest accords "College Love" First Place in Entertainment Value for All Houses.

Canadian Universal Films Ltd.

Toronto - Montreal - St. John - Winnipeg - Calgary - Vancouver

Canadian Moving Picture DIGEST

Established in 1915 for Exhibitors
Subscription: $5.00 yearly
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RAY LEWIS
Editor and Managing Director

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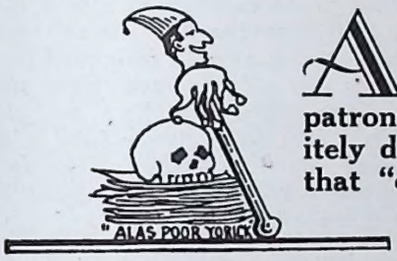
259 Spadina Ave. - Toronto
London Office
80-82 Wardor St., W 1

Vol. 21, No. 17 | TORONTO 2, CANADA | August 24th, 1929

"Our Customers"



AT ONE TIME the Industry was worried about "our customers." It appeared as if they were losing interest, with a subsequent dropping off of patronage. But this fear, real or imaginary, has been definitely dispelled, for no one, in or out of the Industry, doubts that "our customers" are just as large in number; and that we are, not only adding a new generation to the list, but a "new crop" of "customers" because of the added interest which "Sound and Talking Pictures" have stimulated.

John F. Sinclair writing in the Toronto Daily Star, "Day by Day in Business," relative to The Motion Picture Industry states, "The Motion Picture business is now said to have the largest number of "consumers" of any industry in the United States. Investments in this field now exceed $200,000,000, and film exchanges handle 25,000 miles of film per day in this country alone."

The article compares this rapid growth of our Industry with the expansive propensities of the automobile industry, but cites that unlike the latter enterprise, our Industry only drew the attention of bankers, and financiers to its possibilities since 1925, because of the angle of gamble, and the unsettled condition of Motion Pictures involved.

Mr. Sinclair states that the entry of the "banking support" in 1925 is responsible for the producing, exhibiting and distributing combines with their various and varied ramifications, which the writer predicts are due for further powerful and far-reaching amalgamations.

The article presents five organizations, Paramount-Famous Lasky, Loew's Inc., Fox Film, Warner Bros. Pictures, and Radio-Keith-Orpheum "as the important factors in a complicated situation since they dominate almost the entire large theatre exhibiting field and possess distributing organizations which place independent producers without such a set-up, and independent investors as well at a disadvantage."

About 18,000 theatres in the U. S. are given as the estimate made; and that only one-sixth of this total are entirely independently owned.

The five largest companies, as mentioned, are said to operate about 2,000 theatres, but their theatres are the key points at key centres, where states the article "large seating capacity and higher admission prices make their showings the "cream" of the business."

During 1929, the building trade estimate places theatre construction at $163,500,000, the Western Middle States to carry the heaviest part of this programme.

It appears that in Canada, Western Canada, the Prairie Provinces, the Maritime is also scheduled for a greater theatre building program than it has had since the Film Industry became an important Canadian Enterprise.

RAY

RAY LEWIS

PRESENTS

UNIVERSAL'S "College Love," at Pantages, Toronto, received a "mouth by mouth" publicity which helped it to register a Summer Record business at this theatre.

The girls and boys, "the regulars," all loved it; and "told the world," which gets its entertainment at Motion Picture Theatres, not to miss it.

Everybody talked about Norma Shearer in "The Last of Mrs. Cheyney," when this most pleasing M-G-M picture played Loew's, Toronto, recently, and they are still talking about it; and telling those who missed it, to be sure and catch it at one of the suburban houses.

THE HIT that "Broadway Melody" made is still melodiously hitting along. No dance seems a success without "The Wedding of the Painted Doll," "Broadway Melody," and "You Were Meant For Me," and for dances, the orchestra cannot repeat these songs too often. They are the danciest kind of numbers, and add wings to your feet. I heard one man, somewhat corpulent say, "I'm glad the painted doll was married, she has taken twenty-five years off my age, celebrating her wedding."

I noticed an article in a paper which contained a London letter from a correspondent; and in this letter there was a line which said, "I don't know how many times we danced to the wedding of 'The Painted Doll' during the night which ended our dance in the 'wee sma' hours of the morning,'" which only goes to prove that the public knows what it likes regardless of geographical differences.

I SAW a few reels of "The Cock-Eyed World" in a preview. It starts off being a veritable riot, registering right from the opening in interest and laughs. Victor McLaglen has a part which fits his 6 feet 3 inches, like a glove, albeit a boxing glove, for it is a part with a punch; and McLaglen's punch is in it.

The dialogue is a whole show on its own, especially when McLaglen, who has a mixed dialect of Irish, Cockney, and American all served up like an Irish Stew, or a Hungarian Goulash, states his ancestry is British and that is where he gets his English accent!

Another line which raised a mighty laugh from "us," meaning the "hard-boiled crew," who sit in to size up the box-office values, was the one which said, "you can remain with the icebergs in Russia, I'm going to live with the Goldbergs in New York."

What might be called a "wow" of a comeback, or the "retort courteous" which is strong on retort, if lax on the "courteous" was McLaglen's solar plexus remark in regard to "Charmaine," when one of his men, who stole her away said, "you didn't want her, no, she gave you the gate," McLaglen comes back with "and what she gave you was plenty." But we'll save the rest, when I see "The Cock-Eyed World" all the way through.

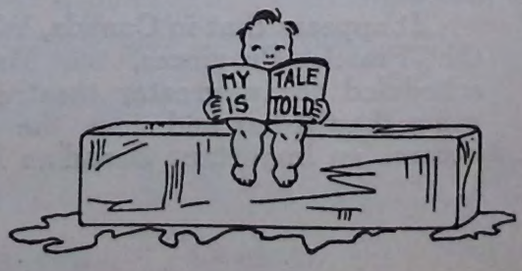
I SAW a preview of Pathe's "Paris Bound" with Ann Harding in the lead. Exhibitors who have been looking for a new theme, something different in story material will find it in this picture, which the writer found all too short.

It was good, so interesting that it appeared to end all too soon. It handles a topic which is everywhere discussed, by young, by old; and should make a hit with those reformers, who are particularly opposed to divorce.

It will also please the more advanced crowd, who belong to the "freedom" movement, since it analyzes a situation, in marital relationship, which has long been "a thorn in the flesh" of the "faithful wife." Of course there is nothing "preachy" about this picture, nor is it what one might term "sexy." It is a combination of both, artistically and sanely, as well as pleasingly handled; and will not only entertain your audience while they are in your theatre, but furnish plenty of drawing-room, as well as bed-room, conversation for those who see it.

Ann Harding as the young wife has a distinctive charm. She reminds me of a combination of Camilla Horn, Norma Shearer and Greta Garbo! This "sounds" like a combination alright, but since the three stars are famous for beauty, charm and artistry, it is a comparison which is not odious.

I HEAR a great deal about Metro-Goldwyn-Mayer's "Madame X," again from the "hard-boiled critical crowd," who keep on repeating, "wait until you see it, great, greater, greatest." Being an ardent Movie Fan, I am consumed with curiosity, and a desire to meet "Madame X" in the "Talkies."



OBSERVATIONS

THE DIGEST has information to the effect that certain "Equipment" companies have received deposits on installation from exhibitors with a contract to install at a date long past.

That these companies have violated their contracts, that they have made no effort to "install," and that they have cashed the cheques received, some as much as $1,000; and even in the face of innumerable telegrams have made no reply by wire, letter, or telephone to those exhibitors from whom they have received deposits!

IF THESE companies do not communicate at once with the exhibitors from whom they have received deposits, The Digest will be obliged to publish the names of such companies; and will also reserve the right to refuse any advertising from the companies involved, publishing the reason for such refusal!

* * *

SIME has been laying off Britishers for an issue or two, and directing his attention to America where producers and distributors and exhibitors are found to more readily yield to a "scare," by way of coming across with advertising, than do Britishers.

Of what use is it to "pan" British productions unmercifully, if there is no advertising "come-back?"

YOU'VE HEARD the story about the worm which would not turn. It was used in one of our "Talkies." The reason given is that the worm is the same on both sides.

This is particularly applicable to a Britisher; and that is why Horatio Bottomley landed where he did — eventually!

SOME of my exhibitor-friends have been writing in to the "girl friend from Canada" and asking her, how much she paid to silence "Sime?" Incidentally they say they miss their weekly laugh!

Since exhibitors have so much to cry over these days, it is a pity to spoil their laughs, so "Sime" would you mind swallowing a little vitriol, for the benefit of Canadian exhibitors, you give them such a laugh!

Ever hear of a goose being fattened for a killing? "Blood money" never got anyone anywhere; and a "grave-digger" in a Live Industry is too paradoxical a proposition for the Industry not to get eventually wise to!

"It won't be long now." However, being a Britisher, I cannot help even doing a "grave-digger a good turn, by advising him to do his "burying" in his own country. In a situation which requires international adjustment, who would consider "burying a grave-digger," if such a burial was requested as one of the conditions towards the establishment of international film peace? A British "grave-digger" made the world say "Alas poor Yorick" when he spaded up Yorick's skull, but should a British "grave-digger" contact Sime's skull, the world will not repeat, "Alas poor Sime," because "Sime's" skull will not be any different then than it is now.

* * *

MR. N. L. NATHANSON sails from England the end of this month, and should arrive in Toronto by September 3rd.

* * *

NORTHERN ELECTRIC have signed contracts with the United Amusement Corporation, Montreal, to wire three of their theatres in town, namely: Strand, Seville and Rivoli.

Work has commenced in these theatres, and they are scheduled to open within the next two weeks.

* * *

"ON WITH THE SHOW" is a big picture and should run four or five weeks at the Tivoli.

A few more shows of this kind; and Tom Daley, who has Show Business served to him three times a day with his meals, because he "eats it up," will be having an elevator made to take him further up than "on top of the world" because "the top" has been so regular, it's getting crowded there now.

The "S.O.S." of the Exhibitor.

Give Us Good Equipment for "Sound."

It Must Be—"MODERATE IN PRICE
SIMPLE IN OPERATION
CLEAR IN TONE
AMPLE IN VOLUME
EASILY CONTROLLED

The Answer is Definite.

"Talkietone"

Fulfills Every Requirement of Experienced Exhibitors

A PRODUCT OF

Radio Industries of Canada Limited

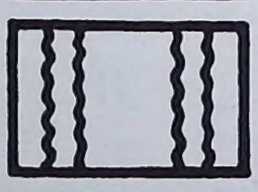
Toronto - Winnipeg - Calgary

PACENT 6

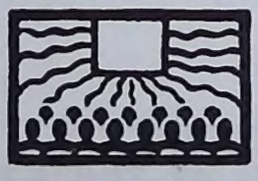
JUNIOR MODELS

BIG

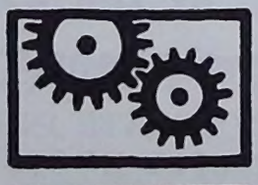
NO BATTERIES Amplification is direct from 110 volt 60 cycle A C source without batteries of any kind.



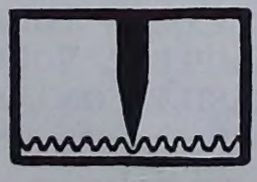
DOUBLE CHANNEL AMPLIFICATION Prevents interruption in Sound Programs.



EVEN SOUND DISTRIBUTION Through use of latest type electro-dynamic speakers.



MECHANICAL GEAR DRIVE Assures Perfect Synchronization of all Programs.



NEW TYPE PICKUP Gives perfect tracking of all records and increased frequency coverage.

CONSTANT PITCH Assured by constant speed motors driving turntables at absolutely uniform speed.

Service throughout the World assured by these leading Produce

PARAMOUNT WARNER BROS. M-G-M VITAPHONE

FIRST NATIONAL UNITED ARTISTS COLUMBIA UNIV

FEATURES

FOR THE EXHIBITOR

As little as $150 down gives the small theatre the finest synchronized sound! . . Pacent, in the new Junior Models, offers houses under 500 seats quality and performance that have been proved by over 600 theatres using the large Pacent machines. . . Forty weeks to pay, if you wish. . . Weekly payments as low as $30. . . And once you have paid for your Pacent machine you own it. There are no compulsory weekly service charges, no lease, no heavy overhead or costly operation. All Pacent Reproducer Systems are backed by a nation-wide service organization made up of men who know our equipment and who know how to make it most profitable for the exhibitor.

TYPE 500 D D A SYNCHRONOUS DISC $1,500

TYPE 500 F D A SYNCHRONOUS Disc and Sound on Film $2,500

FOR LARGER HOUSES

TYPE 2 M D A Synchronous Disc up to 2000 seats **$2,500**

TYPE 4 M D A Synchronous Disc 2000 to 4000 seats **$3,500**

PACENT REPRODUCER CORP. FILM CENTER BUILDING NEW YORK, N. Y.

Sales and Service Representatives in principal Film Centers in the United States and Canada

Carl Laemmle Asks "What is Hokum?"

Answers His Own Question in the Asking; Read the "Hokum" and Win a Prize.

THE ABOVE HEADING suggests the reason for this article; and the following letter, addressed to your editor, whom Mr. Carl Laemmle knows has always been a woman, is a woman, and will always be a woman, so help me, etc., etc., despite the masculine salutation, is the reason for the heading.

Now firstly, the letter, so that you may know what it is all about.

UNIVERSAL PICTURES CORPORATION
730 Fifth Avenue
New York

August 14, 1929.

Mr. Ray Lewis,
"Canadian M. P. Digest,"
Toronto, Canada.

Dear Mr. Lewis:

Every so often something comes up in this business which only widespread publicity and comment can decide. It is such a matter which I am going to propound to you as an authority on moving pictures.

I think it is high time to define the term Hokum which is so extensively used in every branch and every quarter of the moving picture business. Production departments use it — salesmen use it — publicity men use it — and above all I find moving picture critics use it. The difficulty is that everyone apparently uses the term Hokum differently. I asked one of our production men what he understood by the term Hokum. He replied, "Sure fire stuff, but not original."

That doesn't seem to embrace my thought so I asked a sales authority. His answer was, "Some bit of business or some story device that is known to be untrue to life but is put into the picture deliberately to fool the public."

This definition didn't satisfy me either. Personally, I do not think that Hokum need to be essentially untrue to life though it may be untrue to certain classes of society — particularly high-brow society. So I looked into the dictionaries. The only dictionary which has a definition of Hokum that I was able to find was Funk & Wegnell's Standard Unabridged Dictionary. This is what it said about Hokum — "Hokum (Theatrical slang). Any word, act, business or property, used by an actor, that succeeds in arousing the approval or provoking the laughter of an audience."

Even that definition does not satisfy me. It seems altogether too broad — it embraces the whole realm of the theatre and the screen Hokum.

I have heard people apply the term Hokum as something good; others apply it as something bad. Because of this tremendous and radical difference of opinion, it seems to me that this industry should decide for itself what Hokum is and should give that definition to the dictionaries as a contribution from the moving picture industry.

I am going to ask your help — I am going to ask first for your opinion personally, your opinion as to what Hokum is and how it should be defined. Secondly I am going to suggest to you that you ask as many readers of your column as possible to suggest the same thing to you.

Will you help me?

Cordially yours,

(Signed) *CARL LAEMMLE.*

NOW that you have read the letter, with all due respect to my dear friend, Carl Laemmle, may I say that it furnishes the best definition of "Hokum" which we could offer.

HERE is a letter which sells itself to your editor, and through your editor to you; and indirectly places before you, without any cost to Universal, the name of Carl Laemmle, and the Universal Pictures Corporation.

IN OTHER words, Universal uses "Hokum" to get editorial consideration and Universal publicity, which all will agree is an excellent example of Showmanship!

IN DEFINING "Hokum," I would not necessarily restrict its use to Show Business. "'Hokum' is the sincere presentation of any idea in Showmanship form, giving it a news, entertainment or emotional value, which awakens a public interest and response, making the idea saleable, and acceptable."

WHEN Al Jolson sang "Mammy" in "The Jazz Singer," it was entertainment, it was "Hokum" sentimental, but possessing a ring of sincerity which made it saleable to the public through a sympathetic and emotional response.

WHEN Al Jolson sang "Sonny Boy" in "The Singing Fool," the song missed the priceless "Hokum" qualifications, the sentiment failed to ring true; and the presentation became "Bunk," or in other words, "sloppy sentimentality," which made the public "kid" the idea of Al Jolson with a "child in his arms."

WHEN George Cohan waved the "Stars and Stripes" he did it to the merriest tattoo of dancing feet, and lilting tunes. This was "Hokum," but when his imitators endeavored to capitalize on his sincere inspiration, by imitating this genuine "Yankee Doodle Dandy," what they presented was "Bunk;" and managers, the public began to squirm and kid the waving of the flag!

WHEN this self-same Prince of Entertainers said, "It pays to advertize," his advertisements sold George Cohan to the Show World and its public, because George was sincerely frank about advertising himself.

WHEN "Slime," the noted grave-digger, fattens his wallet by getting out a special number, like "In Memoriam," or others, which pay tribute to no one, but "tribute" to "Slime's" purse, this is "Bunk." These issues lack sincerity, they lack showmanship, they fool no one. They get the money but we all know why!

THE FAMOUS PLAYERS CANADIAN CORP., in its "New Season Issue," of August 15th, edited by H. M. Thomas, has an editorial headed, "Between Ourselves." It publishes an excerpt from a letter, from a

The Digest Offers $25.00 for an Answer

Ray Lewis States: "Hokum" is the Sincere Presentation of Any Idea in Showmanship Form, Giving It a News, Entertainment or Emotional Value, Which Awakens a Public Interest and Response, Making the Idea Saleable and Acceptable.

manager's wife. Mr. Thomas prefaces this letter by these remarks, "I am not going to embarass the lady who wrote me this letter by quoting her name, but I am going to quote from part of her letter, and I feel sure she won't mind, for it proves a fact that I have been preaching a long time, namely; that your wife is just as much an important factor in your theatre and our organization as you are. That she can help you be a success or hold you back."

THIS is the letter from the wife, which inspired Mr. Thomas to present his editorial, which contains that priceless "Radium of Showmanship" called "Hokum."

"MY HUSBAND has just returned from the Convention and presented me with your wonderful gift to both of us (*paid up life insurance policy for five thousand*) Mr. Thomas, I want to tell you how much we appreciate your thoughtfulness and kindness. It is splendid to think that in all the work and preparation for this big Convention (which my husband says is the most wonderful Convention he has ever attended) you and your company should think of the wives at home. I expect you know we wives feel ourselves to be a part of this Great company, and are just as interested in its success as our husbands are. In closing may I congratulate you on the success of the Convention, and express the hope, that this year will be the biggest for "Our Company."

MR. THOMAS editorially states, "when wives think, as this lady does, and I am sure many other managers' wives do, that they are just as much a part of this company as their husbands, we have the finest influence at work that it is humanly possible to have, an influence that even money cannot buy.

THEN again when this lady says "Our Company," why, boys, here again you have something that money cannot buy, "loyalty and pride." Do me a favor, boys, take home a copy of this issue of Capitol Entertainment, and read this paragraph to your wives. Tell them that everyone in the home office including Messrs. Nathanson, Cohen, Bragg, Robson, Arthur, Sedgwick and myself think the future of our company to a big extent depends upon the unseen but nevertheless guiding hands of the wives of our managers."

THE REST of the article contains the same kind of Famous Salesmanship to wives, "Hokum" which will flatter the wives prodigiously, and make them all assistant managers and publicity boosters for Famous (without a salary), nevertheless working to the mutual benefit of all concerned.

FOR "HOKUM" which is saleable, must above all things have a mutual value, it must be sincere. It must hypnotize itself with the idea which it presents, even though in its analysis of the presentation, he, who makes the presentation realizes that he is using "Hokum" to put it over!

BARNUM knew how to differentiate between "Hokum" and "Bunk." Even though his White Elephant was painted white; and the nearest he ever came to a Sultan's Harem, was through his great-great grandfather!

BARNUM started off with an "elephant," a reality, and what he added to this elephant was "Hokum." I believe that Barnum possessed an imagination which made him believe the very stories which his imagination conceived!

NOW in the case of Universal, in relationship to "Hokum," let us consider the question. Universal starts off with Carl Laemmle, whom we all love and admire.

THIS is Real and contains no "Hokum." To Carl Laemmle, Universal attaches a query: Everybody is interested when Carl Laemmle asks a question. There is no "Hokum" about this either. When the question concerns the word "Hokum;" and Universal gives the various definitions of "Hokum" which it received in its own company, definitions which appear to make a discussion of "Hokum" take on a lively and controversial interest, Universal offers a definition to the very question which it asks, namely, "What Is Hokum?"

THE IDEA, as conceived and presented by Universal, is the answer to the question.

IF ANY of our readers will take the time to define "Hokum," The Digest will send these replies on to Carl Laemmle, and will give any exhibitor who furnishes what Carl Laemmle considers the best definition of "Hokum," a present from The Digest of $25.00 in cash.

THIS OFFER is open to any exhibitor, actively managing any theatre, save a Universal house. Address all communications to "Hokum," Canadian Moving Picture Digest, Toronto. This offer begins now, and terminates September 30th, at 12 o'clock (noon).

—RAY LEWIS.

"Sound" Showmanship

OUR INDUSTRY'S census of theatres in the U. S., numbers them at about 22,000; and of this number the larger chains are said to own and control four thousand, leaving, at this ratio, about 18,000 houses independently owned.

A number of these smaller houses have closed owing to the "sound" situation. Reports state that in the state of New York over 400 smaller theatres are closed. An adjustment on equipment prices reductions on pictures will re-open over a hundred of these closed theatres, it is reported.

IN CANADA we have not heard of any number of closings. There are approximately 1,200 theatres operating in Canada, with several hundred in the course of construction, or plans tentative for building. No doubt some of the smaller theatres will close, but new theatres will take their place; and showmen, who are in business, can remain in business providing they have the Showmanship business sense to promote theatres where their theatre, because of its inability to meet the new requirements, must close!

Exhibitors Meeting Like Old Times

Radio Corporation of America and Tiffany-Stahl Adopt Independents Under a Co-Operative Franchise Basis

IT FELT LIKE old times to be at the Astor Luncheon, sponsored by the Allied Forces, in which was gathered hundreds of exhibitors, and executives of the RCA-RKO Forces and the Tiffany-Stahl Organization, to listen to "Ways and Means" of furthering the Five Year Franchise Plan, whereby independent exhibitors, through RCA could be guaranteed "Sound" Equipment to meet their economic position; and product through the Tiffany-Stahl and RKO.

SEVERAL hundred motion picture theatre owners representing some 3,000 independently owned and operated houses in the States of New York, New Jersey and Connecticut were present at a luncheon under the auspices of the Theatre Owners Chamber of Commerce at the Hotel Astor yesterday afternoon. The purpose of the gathering was to announce the affiliation of the independent theatre operators with the Radio Corporation of America and the Tiffany-Stahl Pictures. The gathering was addressed by former Federal Trade Commissioner Abram F. Myers, who is at the head of the Allied States Motion Picture Theatre Owners, as the independents are designated. In all, 35 states are now represented in the independent movement and there are some 14,000 theatres represented in its membership. Mayor James J. Walker, who was in the past identified with the independent exhibitor movement was also present and addressed the gathering.

THE ADVENT of the talking motion picture is the reason for the present agitation within the independent exhibitor ranks. With the coming of the new amusement and entertainment medium the producers of pictures raised their prices anywhere from 100 to 350 percent for the permission to show talking pictures on the screens. Added to this they insisted on the payment by the theatre owner of a "score charge" to pay for the right to mechanically reproduce music. These charges together with the increased expense in the additional machine operators is at present causing some thousands of theatres throughout the country to face a closing down because they cannot continue to operate without a loss.

THE SITUATION is at this time so drastic that in the state of Michigan alone some four hundred theatres are on the verge of closing. With that state as a basis, a proportionate closing down of theatres would mean a loss of revenue to the producers of pictures of approximately $25,000,000 annually. The majority of these theatres once closed down, would never be reopened again.

THE RADIO CORPORATION of America, through the RCA Photophone and the Radio pictures, stands ready to virtually subsidize the independent exhibitor in the matter of sound equipment installation which they will finance and guarantee pictures without the heavy score charges and thus guarantee his further existence in theatre operation. Tiffany-Stahl Pictures, which is an independent producing organization, has joined with the Radio Corporation in the independent exhibitor movement and three other producing organizations, not within the big trust are trying to consummate negotiations which will permit them to serve the 14,000 independents.

THE AFFILIATION of the Radio Corporation with the independent theatre owners movement is undoubtedly the first step on the part of that organization to actively enter the motion picture operating field through small participation in the exhibitors' affairs and thus give some of the bigger companies a fight for a portion of the business that is available in the country.

The exhibitors are signing a five year franchise with the Radio and Tiffany-Stahl companies guaranteeing cooperation between the three factors for that period of time.

Absolutely Perfect for "Sound"

The **MOTIOGRAPH MODEL H** meets every "Sound" requirement. Massive construction eliminates vibration. Perfect machining of parts permits noiseless running with perfect rock steady projection. The new patented Cylindrical Shutter on the gate, ball bearing, adjustable while running, cuts off 62% of the usual heat from the film thus greatly reducing danger from fire and protecting the movement, shoes, springs and lenses from excessive temperatures. Due to the lack of heat on the film, the sound track is kept in perfect condition, eliminating warping or ripples which causes "flutter" and thus permitting perfect reproduction. **And the DeLuxe Model H is adaptable to all Sound systems.** Drop us a line for full particulars and a long list of recent purchasers. You owe it to yourself to consider these matters, because no matter how costly your "Sound Equipment," the result is no better than the Projector will allow it to be. Therefore, since you are investing a large amount on "Sound Equipment," make your installation perfect — do it right with Motiograph DeLuxe.

GENNETT MUSICAL AND EFFECT RECORDS are the ones you want for accompaniment with Silent Pictures, none better. New prices in effect to-day, on issues up to August 1st, same selection both sides. Special Musical Selections, $1.00 each. Straight Effects Only, $1.25 each. New August issue, different selection on each side, $1.25 each. Send for complete new list.

A. C. SPEED INDICATORS. Fit any projector. Per pair, $60.00.

USED PROJECTORS. We have a few Powers 6B and Simplex Projectors taken in on new Motiographs. These will be rebuilt to first class condition, guaranteed of course, and sold out at bargain prices to clear. Now is your chance, grab it!

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Show Business

Moving picture entertainment was provided in the camp theatre for the 600 marksmen who gathered in Ottawa for the week of August 12 for the annual Canadian rifle meet. The nightly program included two serials which were run off during the week.

The thousands of United States tourists now visiting Canada have made their presence known in the moving picture theatres by their applause when the United States flag, President Hoover or some other American notable is flashed on the screen in the news weeklies.

Pete Gorman, veteran theatre manager of Ottawa, Ontario, jumped into the spotlight when his horse, Jug of Gold, captured a race at Connaught Park Jockey Club after four other horses had tangled up in a bad spill. Jug of Gold paid $12.30.

A full-stage screen is being installed at the Avalon Theatre, Ottawa, for the enlarged presentation of special scenes in regular attractions, according to P. J. Nolan, proprietor. The projection machines are fitted with special lenses for the purpose.

Charles Dentlebeck, Canadian projection expert and president of the Toronto Operators Local for 14 years, has made his third tour of inspection of recently-wired theatres in Eastern Canada in behalf of Famous Players Canadian Corp., for whom he is projection supervisor. His trips have taken him as far as Halifax, N.S. While in Ottawa he concluded arrangements with local operators for the new agreement, starting September 1, which provides a number of increases.

P. A. Nolan received a trouble call from the Columbia Theatre, Ottawa, Ontario, of which he is manager, late one night. Rushing to the theatre he found that a crowd had collected, the police were there and the house lights were on. He was literally hustled into the theatre and up to a gaily-decorated table on which reposed a big birthday cake and other refreshing details — all glittering under a spotlight. Ambrose was presented with a gold wrist watch by Don. Ross in behalf of the employees and the surprise birthday party, for such it was, continued for some hours.

(*Special to The Digest from Ottawa*)

THE FINAL WORD in the long-drawn-out legal battle over the question of juvenile rights in moving picture theatres of the Province of Quebec was written when the Quebec Theatre Owners Association formally notified Hon. L. A. Taschereau, Auditor-General, that the association had no further intention of appealing prosecutions under the new law which prohibits the admission of any child under 16 years of age from any performance in which a moving picture is presented whether accompanied by an adult or not.

Further, the organization representing the exhibitors of the Province advised the Government that it was enjoining all theatre proprietors to obey the juvenile law as it now stands. The plan to carry the test cases to the Privy Council at London for a final decision has been abandoned.

The Quebec Legislature passed the anti-juvenile act following the Laurier Palace Theatre disaster in Montreal on January 7, 1927, when 78 children lost their lives in the fire and panic. The law was ineffective for a considerable period when decisions against offending exhibitors were upset by higher courts and also when theatre managers, accused of permitting children to enter their theatres, secured writs of prohibition on statutory grounds, thus preventing the hearing of their cases by police magistrates.

In recent months, however, the Quebec Government had been upheld by the Superior Court and the Court of Appeals and the exhibitors have now given up the ghost. Fortunately, however, the Provincial authorities are not enforcing the Sunday closing law with regard to moving picture theatres.

The Ottawan Theatre at Hakesbury, Ontario, destroyed by fire early last spring, has been re-opened by L. Senecal with complete audien equipment, the admission price being raised from 25 to 40 cents. Hawkesbury merchants were delighted with the re-opening of the house with talking pictures because many people were drawn from the surrounding district.

His Majesty's Theatre, Montreal, is to undergo various improvements and will reopen Labor Day, September 2nd. The entire seating accommodation will be altered.

The new proprietors of this theatre are the Consolidated Theatres, Ltd., who have a five-year lease contract from Messrs. Shubert of New York.

A unique air feat has been the shipping of a print of an audien feature by airplanes direct from Los Angeles Airport across the continent to Montreal, Quebec, officials of the Air Wing of the Department of National Defence, the Post Office Department and Canadian Customs at Ottawa lending their co-operation in the matter. The films left Hollywood early Saturday morning and were in Montreal in time for the Monday matinee performance at a local theatre, use being made of the new Canadian air mail service from Detroit to Montreal. Pictures have been rushed by airplane between various Canadian cities and fight pictures have been transported by airplane from New York to Montreal and Toronto, but this was the first time that the transcontinental air mail had been employed with a Canadian city as the objective.

Clarence Markell had a gala re-opening of the Capitol Theatre at Cornwall, Ontario, for the introduction of sound pictures, the attraction being "Close Harmony." The Capitol is a new house, but it was remodelled during the past month to accommodate audien attractions.

Round About the Studios

Belle Bennett appearing in "My Lady's Past," for Tiffany.

Manchester will make her cinematic bow when George Banfield's latest British Filmcraft production, "The Melody Maker," based on the tragic and romantic life of the late Leslie Stuart, is produced early this autumn.

"Haunted," an all talking mystery comedy which embodies all the thrills of "The Cat and The Canary," "The Gorilla," "The Bat" and other mystery plays, is the featured attraction on the Pathe short feature program for September 1.

"The College Coquette," a highly dramatic story of campus life, featuring Ruth Taylor, John Holland, William Collier, Jr., and Jobyna Ralston in the first all-talking college drama of the screen, ushers in Columbia's August releases. Unlike its predecessors in this field, "The College Coquette" does not deal with the overworked jazz-and-gin side of university life, but with the everyday problems, pleasures and tribulations of the average undergraduate, and especially those of the co-ed.

The two noted "Leilas" of vaudeville and screen fame — Leila McIntyre and her daughter, Leila Hyams — will play their first "mother and daughter" characterizations in Columbia's latest special "Hurricane." Cast in the same roles they play in real life, the two popular players have the only feminine parts in this first all-talking sea vehicle of the screen, which brings together for the first time the three greatest names identified with unusual sea vehicles—Hobart Bosworth, the star; Ralph Ince, the director, and Norman Springer, the author, who also wrote "The Blood Ship." Johnny Mack Brown is co-featured with Leila Hyams in the romantic leads.

Ken Maynard will this week place in production his third Universal talking picture release "Songs of the Saddle." This production which will include a number of cowboy ballads is an original story by Bennett Cohen and will be directed by Harry J. Brown. In the cast are Gladys McConnell, Otis Harlan, Frank Rice, Bobbie Dunn, Jackie Hanlon, Frank Yaconelli, Fred Burns, Stanley Blystone and Blue Washington.

Work on "The Lost Zeppelin," Tiffany-Stahl's super special feature production, is now going rapidly ahead under the direction of Edward Sloman, with Virginia Valli, Conway Tearle and Ricardo Cortez in the leading roles.

One of Mr. Le Baron's greatest griefs vanished into thin air when he suddenly came across a story that fitted Richard Dix like the proverbial glove, and he announces with a triumphant whoop that all's well along the RKO front as far as this star is concerned. Title will be announced with closing of contract which is now being drawn for purchase of this story.

"Unholy Night" has been announced as the final title for the picture formerly known as "The Green Ghost," Lionel Barrymore's second directorial vehicle for Metro-Goldwyn-Mayer.

In addition to James Gleason, his wife Lucille Webster and Tom Kennedy, the following have been added to the cast of the "Shannons of Broadway"—James Breeden who appeared as the juvenile in the Los Angeles stage version — Charles Grapewin, George Summerville, Harry Tyler, Gladys Crolius, Tom Santschi and Helen Mehrmann. Emmett Flynn will complete rehearsals for the talking version at Universal City this week.

"Dulcy," one of the most valuable stage properties of recent years, has been acquired by Metro-Goldwyn-Mayer and will serve as an audible starring film for Marion Davies.

King Vidor, who directed Miss Davies in "Patsy," one of her most successful light comedy vehicles, will again direct.

Carl Laemmle is holding a series of conferences with Erich Maria Remarque, author of "All Quiet on the Western Front." These conferences have to do with the story material which Maxwell Anderson is waiting for this super-production at Universal City.

"Wheezer" and Mary Ann Jackson, appearing in "Lazy Days," for Metro-Goldwyn-Mayer.

Frank McCormack, well known stage director, has been signed by Universal as a director of dialogue. McCormack was the stage director of "Hold Everything," current New York musical comedy hit.

Word emanates from the Tiffany-Stahl Studios in Hollywood that Mae Murray's first super special all-talking and singing production "Peacock Alley" went into production recently.

"The King of Jazz," the famous Paul Whiteman film without a story has been postponed until November 1st. Carl Laemmle, Jr., is not satisfied with any of the stories hitherto submitted and neither is Paul Whiteman. This interim during which Paul Whiteman will make a concert tour of the Pacific Coast will enable the Universal Scenario department to find a story thoroughly acceptable.

George K. Arthur, Marion Davies and Buster Keaton, as they appear in M-G-M's "Hollywood Review of 1929." They are dressed for a skit, introducing the song hit, "Singin' in the Rain."

Consider These Facts About Short Subjects

Just stand in the lobby of your theatre some evening when the crowd is leaving and listen to the comments on your show. You will find a surprisingly large number of people talking about the short subjects. If they were good you will hear as many people talking about them as are talking about the feature picture. For years Pathe has been the acknowledged leader in the better class of short subjects. It has held its high place solely on the merit of the product it has furnished exhibitors. For the new season now about to open Pathe sincerely believes it has provided the best line of Comedies, News Reels. etc. that has ever been offered by any company in the history of the industry. Pathe only asks a chance to prove its claims. Drop into any of the exchanges of Regal Films Limited, Pathe's Canadian Distributors, and see some of Pathe's product screened. Then you be the judge of its merit.

Pathe Shorts for 1929-30

Two-Reel Comedies

LEMAIRE COMEDIES—
Series of eight.

MANHATTAN COMEDIES—
Series of six.

CHECKER COMEDIES—
Series of six.

VARIETY COMEDIES—
Series of eight.

BUCK AND BUBBLES—
Series of six.

MELODY COMEDIES—
Series of six.

GOLDEN ROOSTER COMEDIES
Series of six.

FOLLY COMEDIES—
Series of miniature revues.

News Reels

PATHE NEWS (Silent)—
Conceded the best.

PATHE NEWS (Sound)—
Always the leader.

AESOP'S FILM FABLES—
In both sound and silent.

TOPICS OF THE DAY—
Original, unique.

GRANTLAND RICE'S SPORTLIGHTS—
Most unique.

Always the leader in producing high grade short subjects, Pathe will this season still further enhance leadership by supplying highest quality talking shorts.

INA CLAIRE *in* The Awful Truth

A New Name for Your Marquee

Pathe's 1929-30 Feature Pictures Will Set a New High Mark for Drawing Power

(Reprinted from the New York "Film Daily")

"Awful Truth"

IN which there is introduced a brilliant new marquee name and a noteworthy addition to the stellar ranks of Hollywood. "The Awful Truth" stands on its own as a smart, sophisticated and beautifully handled comedy but likewise serves as the vehicle by which Ina Claire, frequently referred to as the toast of New York, makes her debut in motion pictures.

If we had anything to say about it we'd order a royal salute or proclaim a holiday in the picture business—and all of it because of the Claire arrival. This, we are trying to get over to you, is more than mere happening. It's an event.

THE INGREDIENTS

You should know that. in the first place, "The Awful Truth" was successful as a play with Miss Claire in the lead. Secondly, Arthur Richman, who wrote it, did the adaptation with Horace Jackson. Most of the scintillating and extremely clever dialogue is culled directly from the play. Mickey Neilan handled the picture direction and Rollo Lloyd the dialogue and there is enough credit to pass around for both.

THE STORY

A slight tale, held together in captivating and humorous manner by situations and bright lines. Specifically, it concerns a young society couple—wife flirtatious, husband jealous— and the mildly rocky course of married life. Husband threatens and proceeds to secure a divorce, but the usual year must elapse before the decree becomes final. Traveling in the same set, they are constantly thrown together. Each loves the other and each knows it. Reconciliation comes finally, as you know it will, and there you are.

THE STAR

Slight enough certainly. But Miss Claire, an old hand at tricks of the stage, dominates throughout. She has poise, charm, is beautiful, and has an excellent voice. She is a consummate and finished comedienne, replete with class to her very fingertips. With no argument whatsoever, she belongs among the first half dozen leaders in the dialogue film.

KANN

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